

Only too much so ! " Under the French Directory, a *demi-terme* was the name of a framework worn by women to look as if they would soon be mothers.¹ Thirty years ago " poufs " were worn to enlarge the dress on the hips at the side. The " Grecian bend/' stooping forward, was an attitude both in walking and standing. Then followed the bustle. Later, the contour was closely fitted by the dress. No one thought that the human figure would be improved if changed as the dress made it appear to be. No fashion was adopted because it would have an indecent effect. The point for our purpose is that women wore dresses of the appointed shape because everybody did so, and for no other reason, being unconscious of the effect.

Erasmus, in his colloquy on the Franciscans, makes one of the characters say: " I think that the whole matter of dress depends upon custom and the opinions which are current." He refers to some unnamed place where adulterers, after conviction, are never allowed to uncover the private parts, and says, " Custom has made it, for them, the greatest of all punishments." "The fact is that nothing is so ridiculous that usage may not make it pass."

Fashion has controlled the mode of dressing the hair and deforming the body. It has determined what animals, or what special race of an animal species, should be petted. It controls music and literature, so that a composer, poet or novelist is the fage or is forgotten. In mediaeval literature the rnodes, -of -alje-gory"-were" highly .esteemed:.and . very: c.o.mmonly; used.- The ivriters: described war and battles, overland over again,;a.nd paid little attention to nature. In fact, natural-background, geography, and meteorology were made as conventional as

stage scenery,
and were treated as of no interest and little
importance. Modern
taste for reality and for the natural details throws
this mediaeval
characteristic by contrast into strong relief.

191. Miscellaneous fashions. Fashion rules in
architecture.

In the seventeenth and eighteenth centuries in
England, English
Renaissance and Gothic were regarded as barbaric,
and palladian
was admired. In France the preference was for
rococo and

¹ Du Camp, *Paris*, VI, 388."